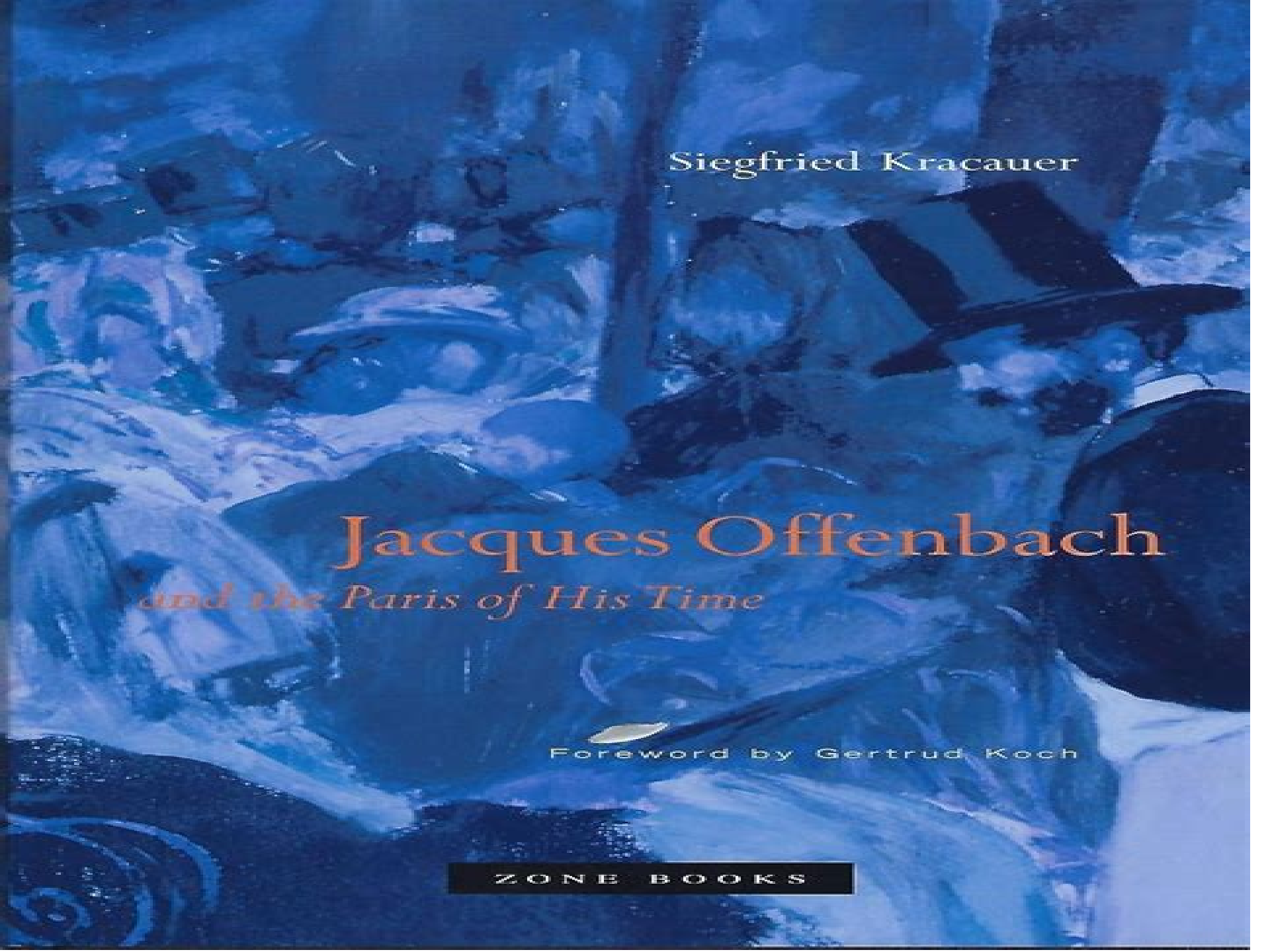


The background of the book cover is a monochromatic blue-toned painting. It depicts a crowded Parisian street scene, likely from the mid-19th century. In the foreground, a man in a dark top hat and a light-colored coat is walking towards the right. Behind him, other figures are visible, including a woman in a light-colored dress and a man in a dark coat. The scene is filled with the movement and energy of a busy city street.

Siegfried Kracauer

Jacques Offenbach
and the Paris of His Time

Foreword by Gertrud Koch

ZONE BOOKS

Jacques Offenbach And The Paris Of His Time

Henrik Reeh



Jacques Offenbach And The Paris Of His Time:

Jacques Offenbach and the Paris of His Time Siegfried Kracauer, 2002-03 A biography of composer Jacques Offenbach that is also a social and cultural history of Second Empire Paris **Jacques Offenbach and the Paris of His Time** Siegfried Kracauer, 2016 A biography of composer Jacques Offenbach that is also a social and cultural history of Second Empire Paris Siegfried Kracauer's biography of the composer Jacques Offenbach is a remarkable work of social and cultural history First published in German in 1937 and in English translation in 1938 the book uses the life and work of Offenbach as a focal point for a broad and penetrating portrayal of Second Empire Paris Offenbach's immensely popular operettas have long been seen as part of the larger historical amnesia and escapism that pervaded Paris in the aftermath of 1848 But Kracauer insists that Offenbach's productions must be understood as more than glittering distractions The fantasy realms of such operettas as *La Belle Hôlne* were as one with the unreality of Napoleon III's imperial masquerade but they also made a mockery of the pomp and pretense surrounding the apparatuses of power At the same time Offenbach's dreamworlds were embedded with a layer of utopian content that can be seen as an indictment of the fraudulence and corruption of the times This edition includes Kracauer's preface to the original German edition as well as a critical foreword by Gertrud Koch

Orpheus in Paris Siegfried Kracauer, 1938 *Jacques Offenbach and the Making of Modern Culture* Laurence Senelick, 2017-09-21 Offenbach's operas were a significant force for cultural change both in his own time and in the decades to follow In this book Laurence Senelick demonstrates the ways in which this musical phenomenon took hold globally with Offenbach's work offering an alternative irreverent sexualized view of life which audiences found liberating both personally and socially In the theatre the composer also inspired cutting edge innovations in stagecraft and design and in this book he is recognized as a major cultural influence with an extensive impact on the spheres of literature art film and even politics Senelick argues that Offenbach's importance spread far beyond France and that his provocative and entertaining works often seen as being more style than substance influenced numerous key artists writers and thinkers and made a major contribution to the development of modern society **"Manet, Wagner, and the Musical Culture of Their Time "** Therese Dolan, 2017-07-05 How did the tumult caused by German composer Richard Wagner result in the first modernist painting In the first full length book dedicated to the study of Edouard Manet and music art historian Therese Dolan demonstrates that the 1862 painting *Music in the Tuileries* represents the progressive musical culture of his time heretofore read by scholars predominantly through the words of Charles Baudelaire Dolan sees in this painting's radical style the conceptual shift to modernism in both painting and music a transition that she convincingly argues received a strong impetus from Manet's *Music in the Tuileries* and Wagner's controversial *Tannhäuser* which premiered the previous year Supplemental to analysis of the painting Dolan incorporates discussion of texts by Theophile Gautier Champfleury and Baudelaire who are represented in the painting This book incorporates studies of the major artistic literary and musical figures of nineteenth century France It

represents an important contribution to an understanding of French culture in the third quarter of the nineteenth century a period of intense literary artistic and musical activity that formed the crucible for modernism *Paris, a Concise Musical History* Guy Hartopp, 2019-02-15 Paris the City of Light is one of the most romantic cities in the world The millions of visitors which flock to the French capital every year follow in the footsteps of countless artists writers and composers who for centuries have been drawn to this magnificent city Some composers Chopin and Rossini among them found success and contentment and remained in Paris for the rest of their lives But for others Paris brought nothing but disappointment and disillusionment Mozart who came to Paris as a 22 year old seeking a permanent position was so bitter about the cavalier manner in which he was treated that he professed an aversion to all things French until the end of his days Wagner was so upset by his treatment here that he once described Paris as a pit into which the spirit of the nation has subsided And yet he was drawn back to the city time and again This book charts the musical history of Paris It discusses the composer and musicians both French and foreign who were drawn here and the impact they made on the world of music on this great city and vice versa It includes a wealth of biographical details including where the artists lived and where relevant where they died and are buried It also draws from and points to suitable scholarly literature making it an accessible introduction to students of the musical history of Paris The book also describes another feature which if it did not enrich most certainly enlivened Parisian musical life The full scale musical riot The most notorious of these took place at the Theatre des Champs Elyses in 1913 at the premiere of Stravinsky's ballet *Le sacre du printemps* Less physical but no less vociferous was the reception accorded to Wagner's *Tannhauser* at the Opera in 1860 Other composers who incurred the displeasure of Parisian audiences included Satie Varese and Xenakis These riots were not half hearted affairs police involvement was required and hospital casualty departments were kept busy There are also chapters which discuss the musical history of the many theatres of Paris and the churches which played such an important part in the city's musical past The text is clear and accessible in order to appeal to both students and the general reader **Paris, City of Dreams** Mary McAuliffe, 2020-04-09 Armchair historians in particular will appreciate McAuliffe's readable yet detailed history supplemented with illustrations and bibliography Booklist Starred Review Acclaimed historian Mary McAuliffe vividly recaptures the Paris of Napoleon III Claude Monet and Victor Hugo as Georges Haussmann tore down and rebuilt Paris into the beautiful City of Light we know today *Paris City of Dreams* traces the transformation of the City of Light during Napoleon III's Second Empire into the beloved city of today Together Napoleon III and his right hand man Georges Haussmann completely rebuilt Paris in less than two decades a breathtaking achievement made possible not only by the emperor's vision and Haussmann's determination but by the regime's unrelenting authoritarianism augmented by the booming economy that Napoleon fostered Yet a number of Parisians refused to comply with the restrictions that censorship and entrenched institutional taste imposed Mary McAuliffe follows the lives of artists such as Edouard Manet Berthe Morisot and Claude Monet as well as writers such as Emile Zola Gustave

Flaubert and the poet Charles Baudelaire while from exile Victor Hugo continued to fire literary broadsides at the emperor he detested McAuliffe brings to life a pivotal era encompassing not only the physical restructuring of Paris but also the innovative forms of banking and money lending that financed industrialization as well as the city's transformation. This in turn created new wealth and lavish excess even while producing extreme poverty. More deeply change was occurring in the way people looked at and understood the world around them given the new ease of transportation and communication the popularization of photography and the emergence of what would soon be known as Impressionism in art and Naturalism and Realism in literature artistic yearnings that would flower in the Belle Époque. Napoleon III whose reign abruptly ended after he led France into a devastating war against Germany has been forgotten. But the Paris that he created has endured brought to vivid life through McAuliffe's rich illustrations and evocative narrative.

Miniature Metropolis Andreas Huyssen, 2015-04-06 Andreas Huyssen explores the history and theory of metropolitan miniatures short prose pieces about urban life written for European newspapers. His fine grained readings open vistas into German critical theory and the visual arts revealing the miniature to be one of the few genuinely innovative modes of spatialized writing created by modernism.

Rage and Time Peter Sloterdijk, 2010-04-23 While ancient civilizations worshipped strong active emotions modern societies have favored more peaceful attitudes especially within the democratic process. We have largely forgotten the struggle to make use of thymos the part of the soul that following Plato contains spirit pride and indignation. Rather Christianity and psychoanalysis have promoted mutual understanding to overcome conflict. Through unique examples Peter Sloterdijk the preeminent posthumanist argues exactly the opposite showing how the history of Western civilization can be read as a suppression and return of rage. By way of reinterpreting the Iliad Alexandre Dumas's Count of Monte Cristo and recent Islamic political riots in Paris Sloterdijk proves the fallacy that rage is an emotion capable of control. Global terrorism and economic frustrations have rendered strong emotions visibly resurgent and the consequences of violent outbursts will determine international relations for decades to come. To better respond to rage and its complexity Sloterdijk daringly breaks with entrenched dogma and constructs a new theory for confronting conflict. His approach acknowledges and respects the proper place of rage and channels it into productive political struggle.

Siegfried Kracauer Graeme Gilloch, 2015-03-31 This major new book offers a much needed introduction to the work of Siegfried Kracauer one of the main intellectual figures in the orbit of the Frankfurt School of Critical Theory. It is part of a timely revival and reappraisal of his unique contribution to our critical understanding of modernity the interrogation of mass culture and the recognition of both the dynamism and diminution of human experience in the hustle and bustle of the contemporary metropolis. In stressing the extraordinary variety of Kracauer's writings from scholarly philosophical treatises to journalistic fragments from comic novels to classified reports and the dazzling diversity of his themes from science and urban architectural visions to slapstick and dancing girls this insightful book reveals his fundamental and formative influence upon Critical Theory and argues for his vital relevance.

for cultural analysis today Kracauer's work is distinguished by an acute sensitivity to the surface manifestations of popular culture and a witty eminently readable literary style In exploring and making accessible the work of this remarkable thinker this book will be indispensable for scholars and students working in many disciplines and interdisciplinary fields sociology and social theory film media and cultural studies urban studies cultural geography and architectural theory philosophy and Critical Theory Playful Materialities Benjamin Beil, Gundolf S. Freyermuth, Hanns Christian Schmidt, Raven

Rusch, 2022-09-22 Game culture and material culture have always been closely linked Analog forms of rule based play ludus would hardly be conceivable without dice cards and game boards In the act of free play paidia children as well as adults transform simple objects into multifaceted toys in an almost magical way Even digital play is suffused with material culture Games are not only mediated by technical interfaces which we access via hardware and tangible peripherals They are also subject to material hybridization paratextual framing and processes of de and re materialization **Encyclopedia of**

German Literature Matthias Konzett, 2015-05-11 Designed to provide English readers of German literature the opportunity to familiarize themselves with both the established canon and newly emerging literatures that reflect the concerns of women and ethnic minorities the Encyclopedia of German Literature includes more than 500 entries on writers individual work and topics essential to an understanding of this rich literary tradition Drawing on the expertise of an international group of experts the essays in the encyclopedia reflect developments of the latest scholarship in German literature culture and history and society In addition to the essays author entries include biographies and works lists and works entries provide information about first editions selected critical editions and English language translations All entries conclude with a list of further readings *Berlin* Charles Werner Haxthausen, Heidrun Suhr, 1990 Essays discuss how Berlin and its culture have been portrayed in literature poetry film cabaret and the visual arts **Encyclopedia of Social Theory** Austin

Harrington, Barbara L. Marshall, Hans-Peter Müller, 2006 The Encyclopedia of Social Theory contains over 500 entries varying from concise definitions of key terms and short biographies of key theorists to comprehensive surveys of leading concepts debates themes and schools The object of the Encyclopedia has been to give thorough coverage of the central topics in theoretical sociology as well as terms and concepts in the methodology and philosophy of social science Although 106 theorists are given entries the emphasis of the work is on the elucidation of ideas rather than intellectual biography The Encyclopedia covers the leading contemporary domains of debate on social theory and the classical legacies of social thinkers from the nineteenth and early twentieth centuries giving proper balance to both the European and North American traditions and to important new developments in the global self understanding of sociology Social theory has become one of the most vigorous specialisms of sociology in recent years This is in part due to the considerable overlaps of social theory with other disciplinary areas such as cultural and media studies anthropology and political theory and to the cross disciplinary nature of theoretical approaches such as feminism and psychoanalysis and new fields such as postcolonial studies The editors have

therefore worked to produce in the Encyclopedia of Social Theory a first call reference for students and researchers across the social sciences and humanities with an interest in contemporary theory and the modern history of ideas The Encyclopedia has been authored by leading international specialists in the field under the direction of a well balanced editorial team It is comprehensively cross referenced and all larger entries carry bibliographies There is a full index *Jews in Music* Artur Holde,2021-03-23 This authoritative history chronicles the work and lives of great Jewish musicians around the world from the early nineteenth century to the mid twentieth Since the Age of Enlightenment Jewish musicians composers and musicologists have greatly enriched the artistic legacies of cultures and countries on a global scale Their contributions have been a major influence on numerous musical forms both secular and sacred Jews in Music presents a survey of these accomplishments through the rise of Zionism the settlement of the Jewish Homeland and the burgeoning Jewish music developments in America Jews in Music presents a detailed history ranging from the symphonies of Felix Mendelssohn to the Broadway musicals of Leonard Bernstein from the great touring violinists of Western Europe to the pioneers of commercial music recording Plus a section on sacred music explores in depth the evolution of the musical components of the synagogue including the chants compositions and traditional songs of the chazzanim [The Cambridge Companion to Operetta](#) Anastasia Belina,Derek B. Scott,2020 A collection of essays revealing how operetta spread across borders and became popular on the musical stages of the world **Hans Christian Andersen and Music** AnnaHarwell Celenza,2017-07-05 Hans Christian Andersen was the most prominent Danish author of the nineteenth century Now known primarily for his fairy tales during his lifetime he was equally famous for his novels travelogues poetry and stage works and it was through these genres that he most often reflected on the world around him With the bicentennial of Andersen s birth in 2005 there is still much about the writer that is not yet common knowledge This book explores a single aspect of that void his interest in and relationship to the musical culture of nineteenth century Europe Why look to Andersen for information about music To begin Andersen had a musical background He enjoyed a brief career as an opera singer and dancer at the Royal Theater in Copenhagen and in later years he went on to produce opera libretti for the Danish and German stage Andersen was also an avid music devotee He made thirty major European tours during his seventy years and on each of these trips he regularly attended opera and concert performances recording his impressions in a series of travel diaries In short Andersen was a well informed listener and as this book reveals his reflections on the music of his age serve as valuable sources for the study of music reception in the nineteenth century Over the course of his life Andersen embraced and then later rejected performers such as Maria Malibran Franz Liszt and Ole Bull and his interest in opera and instrumental music underwent a series of dramatic transformations In his final years Andersen promoted figures as disparate as Wagner and Mendelssohn while strongly objecting to Brahms Although such changes in taste might be interpreted as indiscriminate by modern day readers this study shows that such shifts in opinion were not contradictory but rather quite logical given the social and cultural

climate of the age Sounds of the Metropolis Derek B. Scott, 2008-07-31 The phrase popular music revolution may instantly bring to mind such twentieth century musical movements as jazz and rock n roll In Sounds of the Metropolis however Derek Scott argues that the first popular music revolution actually occurred in the nineteenth century illustrating how a distinct group of popular styles first began to assert their independence and values He explains the popular music revolution as driven by social changes and the incorporation of music into a system of capitalist enterprise which ultimately resulted in a polarization between musical entertainment or commercial music and serious art He focuses on the key genres and styles that precipitated musical change at that time and that continued to have an impact upon popular music in the next century By the end of the nineteenth century popular music could no longer be viewed as watered down or more easily assimilated art music it had its own characteristic techniques forms and devices As Scott shows popular refers here for the first time not only to the music s reception but also to the presence of these specific features of style The shift in meaning of popular provided critics with tools to condemn music that bore the signs of the popular which they regarded as fashionable and facile rather than progressive and serious A fresh and persuasive consideration of the genesis of popular music on its own terms Sounds of the Metropolis breaks new ground in the study of music cultural sociology and history **Ornaments**

of the Metropolis Henrik Reeh, 2006-09-08 Variations on the theme of the ornament in Kracauer s urban writings suggesting ways in which the subjective can reappropriate urban life For Siegfried Kracauer the urban ornament was not just an aspect of design it was the medium through which city dwellers interpreted the metropolis itself In Ornaments of the Metropolis Henrik Reeh traces variations on the theme of the ornament in Kracauer s writings on urbanism from his early journalism in Germany between the wars to his sociobiography of Jacques Offenbach in Paris Kracauer 1889 1966 often associated with the Frankfurt School and the intellectual milieu of Walter Benjamin is best known for his writings on cinema and the philosophy of history Reeh examines Kracauer s lesser known early work much of it written for the trendsetting newspaper Frankfurter Zeitung in the 1920s and early 1930s and analyzes Kracauer s continuing reflections on modern urban life through the pivotal idea of ornament Kracauer deciphers the subjective experience of the city by viewing fragments of the city as dynamic ornaments an employment exchange a day shelter for the homeless a movie theater and an amusement park become urban microcosms Reeh focuses on three substantial works written by Kracauer before his emigration to the United States in 1940 In the early autobiographical novel Ginster Written by Himself a young architect finds aesthetic pleasure in the ornamental forms that are largely unused in the profession of the time The collection Streets of Berlin and Elsewhere with many essays from Kracauer s years in Berlin documents the subjectiveness of urban life Finally Jacques Offenbach and the Paris of His Time shows how the superficial in a sense ornamental milieu of the operetta evolved into a critical force during the Second Empire Reeh argues that Kracauer s novel essays and historiography all suggest ways in which the subjective can reappropriate urban life The book also includes a series of photographs by the author that reflect

the ornamental experience of the metropolis in Paris Frankfurt and other cities

Streetwalking the Metropolis :

Women, the City and Modernity Deborah L. Parsons, 2000-03-02 Can there be a flaneuse and what form might she take This is the central question of Streetwalking the Metropolis an important contribution to ongoing debates on the city and modernity in which Deborah Parsons re draws the gendered map of urban modernism Assessing the cultural and literary history of the concept of the flaneur the urban observer writer traditionally gendered as masculine the author advances critical space for the discussion of a female flaneuse focused around a range of women writers from the 1880 s to World War Two Cutting across period boundaries this wide ranging study offers stimulating accounts of works by writers including Amy Levy Dorothy Richardson Virginia Woolf Rosamund Lehmann Jean Rhys Janet Flanner Djuna Barnes Anais Nin Elizabeth Bowen and Doris Lessing highlighting women s changing relationship with the social and psychic spaces of the city and drawing attention to the ways in which the perceptions and experiences of the street are translated into the dynamics of literary texts

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